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Victor Herbert.

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MUSIC FOR BRASS BANDS. MUSIC FOR ORCHESTRA.

THE MUSICAL NEWS.

A Monthly Musical Journal.

VOLUME I.

ST. LOUIS, OCTOBER, 1897.

NUMBER 2.

The Musical News.

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MUSICAL NEWS.

MADAME NORDICA is gradually recovering from her serious illness, and hopes to be able to leave London during the next two weeks.

MADAME MORIANI, the famous voice teacher of Brussels, is taking her summer holiday at Ardenne, near Spa.

THE CARL ROSA OPERA CO., which has again this year four American sopranos, and Barron Berthall as leading tenor, began its provincial tour Monday, Sept. 6th at Liverpool.

MRS. ETTA EDWARDS, the well-known soprano and voice teacher of Boston, left for home yesterday.

MADAME D'ARONA has arrived in London for a stay of two or three weeks prior to a short continental trip.

RUBINSTEIN.—A memorial tablet to Anton Rubinstein has been placed on the house, No. 1 Auguster strasse, Stuttgart, in which Anton Rubinstein lived for several years as a young pianist and composer.

FRANZ KESSEL, of Kaiserslautern, gave an excellent performance of his new symphonic poem, *The Corsair*, based on Byron's poem, at Cologne, August 2d, in which he displayed extraordinary talents as a composer.

MR. LOUIS CONRATH, the prominent pianist and teacher, of St. Louis, has been spending a week in New York with friends. Mr. Conrath has also written a piano concerto which has received very kind attention from musicians.

FELIX DRAESEKE is working on an oratorio, "*Christus*," which is hoped by his friends will give him a permanent reputation, which unfortunately he has not won as yet.

NAHAN FRANKO has just returned from a European trip full of interest, and is ready to put into rehearsal by next Monday the immense European success, "*La Poupée*," for the production of which at the Olympia he has been engaged by Oscar Hammerstein.

MUSICAL UNION ORCHESTRA.—An orchestra has been organized at Muscatine, Ia., under the above title, consisting of professionals and a large number of amateurs, under the direction of Charles Grade. The concertmaster is Ernest Schmidt, who belongs to Theodore Thomas' Chicago Orchestra, being another member of that orchestra who has been loaned out as it were.

They started out breaking the record of the season by giving the first concert on Tuesday, August 24th. Mrs. S. E. Jacobsohn, formerly Miss Kate Funck, of Muscatine, Ia., is expected to play a solo at one of the concerts.

MISS JESSIE SHAY, the American pianist, has returned after an absence of thirteen months. Her future plans have not been matured yet.

C. L. STAATS MARRIED.—The marriage is announced of Mr. C. L. Staats, the noted clarinet virtuoso, to Miss Margaret E. Betts, of Millerton, N. B. The happy event took place in Boston, on Saturday, Aug. 14, Mr. and Mrs. Staats leaving at once on a wedding trip to Newport and Block Island.

WM. J. SHEEHAN AT BUFFALO.—Mr. Sheehan, the well-known New York basso, has been much in demand in the churches of Buffalo. He also sang at the Grand Army reunion there last week.

HERBERT'S famous 22d Regiment Band continues to be a big feature at the Exposition at St. Louis. Much of the music is light and sparkling for the occasion.

ROSENTHAL'S return to America is awaited with the utmost interest. His entire tour is almost completely booked. He will play in the larger cities only, being obliged to return to London early in April, where he will play a series of historical recitals.

MR. & MRS. GEO. HENSCHEL arrived last week and at once left for Newport, where they will remain for a few weeks. They will begin their tour on October 13, in Brooklyn, under the auspices of the Brooklyn Institute, and then depart for the West, going as far as California, giving their vocal recitals in most of the important cities. The expect to sing in New York and Boston about the latter part of December and January.

HENRI MARTEAU, the young French violinist, will revisit this country in January. He will make his debut in the third concert of the New York Philharmonic Society January 8. After that he will make a tour through the West, where he is booked with most of the leading musical societies.

LILLIAN BLAUVELT will return from Europe this week and after a rest of a few days will go to Worcester, where she is engaged as

the leading prima donna of the Musical Festival. She has been prevailed upon to remain in America this entire season in response to the numerous offers from all parts of the country.

ANNA MILLER WOOD.—Anna Miller Wood, who is spending the summer in San Francisco, has made an instantaneous success wherever heard in concert.

There will not be any performances at Bayreuth in 1898, all rumors to the contrary notwithstanding.

THE STERN CONSERVATORY in Berlin will introduce the Virgil Practice Clavier and its study for the next winter scheme. Mr. Virgil himself will begin a three months' course of instruction for teachers and pupils on October 1.

The following Wagner operas will be given by the Carl Rosa Company in English at Covent Garden during their autumn season: *Die Walküre*, *Siegfried*, *Tristan*, *Tannhäuser*, *Lohengrin* and *Die Meistersinger*.

It is reported that Melba will not appear in concerts this season, but will limit her engagement to the opera, laying special stress upon such advanced operatic works as *Lucia*, *Bohemian Girl*, *Traviata*, *Lucia*, *Lucia* and *Bohemian Girl*, and at the matinee once again *Lucia*. Part of the scheme is to sing the mad scene in *Lucia* twice every time, so that those who have never forgotten it will remember it again and those who do not care to remember it will surely not fail to forget to remember. If Melba is to sing *Brunnhilde* in *Siegfried* this paper will announce it in due time, but in the meantime it can be accepted as a fact that she will sing *Lucia*, including the mad scene.—*Musical Courier* (New York).

CHORAL-SYMPHONY SOCIETY.

(St. Louis, Mo.)

On September 27 the first rehearsal of the Choral Symphony Society will take place, thus inaugurating the season of 1897-98. Director Alfred Ernst will arrive in St. Louis from his European trip before that date and will at once make arrangements for the season's programme under the direction of the various governing committees of the society. During the summer very definite progress has been made in the matter of raising the guarantee fund of \$12,000, which is thought to be necessary to insure the society's success. Many of the subscription blanks sent out by the ladies in charge of the matter have been returned with the promise of liberal subscriptions. The indications are that long before the active beginning of the Choral Symphony Society's season the requisite amount will have been raised.

THE MUSICAL NEWS

MUSICAL NEWS—Continued.

MR. J. M. GLOVER, who was one of the late Sir Augustus Harris' conductors and right-hand men, has composed a successful comic opera, entitled *Regina, B. A.* which was produced at Birmingham on Bank Holiday. It seems to bid fair to have the run of the provinces, and will be played at Brighton next week.

MISS MARY N. BERRY, a mezzo soprano from St. Louis, sailed for home on Tuesday after a three months' sojourn in Europe. She studied during the summer with Madame Lankow, the New York voice specialist, who had a number of her other pupils at her summer residence at Bonn. Miss Berry has a sympathetic mezzo soprano voice of ample range and volume, which she uses with intelligence. She has the qualifications to make a first-class oratorio or church singer; and has the practical side of voice production down to such a fine point that she, as a teacher, is bound to make a great name for herself.

MR. PLUNKET GREENE expects to open his American season with a series of song recitals in Steinert Hall during early November.

NEW YORK COLLEGE OF MUSIC.—The present season at the New York College of Music makes the tenth year of its existence under the direction of Alexander Lambert. As evidence of the work being done, a large orchestral concert will be given in October in Carnegie Music Hall, at which only pupils of the college will appear as soloists.

MR. HARRY ROWE SHELLY has just finished a new symphony, which will be heard during the winter at the Philharmonic concerts. It is in the key of D minor, and stronger, more compact and more original than his first symphony, which was so well received at the M. T. N. A.

SOME NEW YORK DATES.

During Mr. Richard Mansfield's New York season, which opens at the Fifth Avenue Theatre on October 4, several important productions are to be given. The first will be George Bernard Shaw's latest work, "*The Devil's Disciple*," which is said to fully sustain the reputation of the author of "*Arms and the Man*" for originality and fin de siècleism. Here is a bit of dialogue characteristic of Shaw's humor and satire: The scene of a court-martial, at which the Devil's Disciple (Mr. Mansfield) has been sentenced to be hanged, and protests against the decision, with a request to be shot, to which the presiding general, Burgoyne, of Saratoga fame, replies: "You speak like a civilian. Have you any idea of the average marksmanship of the British army? Let us persuade you, for your own sake, to allow us to hang you."

To follow "*The Devil's Disciple*" is a romantic historical drama, the leading character of which is the eccentric King Frederick William of Prussia, father of Frederick the Great, which should be particularly adapted to Mr.

Mansfield's marvelous qualities as a character delineator.

Did you know that there is a threatened "corner" in chorus girls, and that the price is going up, like wheat and cotton and things? Such a dearth of efficient supply this side of Forty-second street as exists at present hasn't been known for several years past. The stage salary commanded by the young woman with and undoubted figure and questionable voice rarely exceeds eighteen dollars a week, the wages paid when "on the road"—if the company is in luck. Within the past few weeks salaries have gone up materially, fair contraltos being quoted at \$27.50 asked and \$25.00 offered, contraltos being a scarcer commodity in the market than sopranos, which are ruling from \$18.50 to \$19.00 for prime. Quite a number of the latter, indeed, have asked and secured engagements at \$20 and \$22.

This upward movement in the chorus girl market is due to the improved business outlook throughout the country at large, which has encouraged the promoters of theatrical enterprises to branch out more extensive in their operations. The immediate cause of the rise in prices it is understood, is consequent upon the limited supply, owing to the unusually large number of attractions which were not "on the road" last season, but are booked for tours this autumn and winter, and which will carry choruses numbering from twenty people up.

To mention a few of them: Three The Girl from Paris companies, The Whirl of the Town, 1492, 1999, One Round of Pleasure, Peg Woffington, Papa Gou Gou, La Falote, A Paris Doll, Very Little Faust, Monte Cristo, The Isle of Champagne and La Poupee organizations will require big choruses, and Nature will maintain one here. From this list some idea may be had of the lively demand in the theatrical world for a young woman who thinks she can sing and can make a good appearance in comic opera, burlesque and musical comedy ensembles.

The fear, however, is that increased demand may result in an overproduction of choral material, which, if accompanied by a bad show season, will cause a big slump in chorus girl prices on the Rialto.

Hoyt's Theatre is open for the season with another of the many farces of the day, "*A Bachelor's Honeymoon*," written by a Mr. Stapleton and produced by Mr. Kirke La Shelle, at present manager of the Frank Daniels company. The central figure of the piece is a widower with three daughters and a spinster sister. He slips down to New York from his home near Boston, marries Juno Joyce, a Recamier blonde "footlight favorite," whom he brings back to his house, and in farce comedy style tries to conceal the marriage from the family. You can probably see his finish.

Mr. Kirke La Shelle has engaged for the cast among others, Messrs. W. J. Ferguson, M. A. Kennedy, Max Figman, Misses Elenora

Allen and Mabel Waldron, and if the farce is as good as the players it ought to make a "go."

Mr. Oscar Hammerstein has conceived what he thinks will prove an interesting novelty in the line of music-hall entertainment. It is to consist of a series of operatic tableaux with music—"the most popular scenes from the most popular grand operas." The scenery, which will be built so as to produce the finest possible effects, will be a special feature of the affair. To present the music adequately he has engaged Gustav Hinrichs, who is to lead a picked body of forty-five instrumentalists. The singers' names Mr. Hammerstein is not ready to announce, but he says he will employ none but the best available voices. The music tableaux will occupy half the evening's programme, and will include for example, Lohengrin's departure, the Venusburg scene from Tannhauser, the sextet scene from Lucia, the tower scene from Trovatore and the prison scene from Faust, with the apotheosis of Marguerite.

This new venture on the part of Mr. Hammerstein will depend for its success or failure upon the manner in which the scheme is carried out. If well done there is no reason why it should not appeal to the part of the public to whom Lucia is still a delight, who crave more of Trovatore than they have had, to whom Faust is still new and Lohengrin a positive novelty. There are such people—thousands of them—who enjoy the good old-fashioned operas, who have only just begun their operatic meal, and who haven't yet worked their way up the later courses. "Why not give them what they want?" says Mr. Hammerstein. Why not, to be sure? If they want it, give it to them by all means, Mr. Hammerstein. And no doubt you'll give it to them in good style, hot off the gridle, so to speak, turned over and well done on both sides. You cater to all tastes and serve your customers with whatever dishes they demand, in season or out. So by all means let's have an entree a la Lucia and a roast a la Faust, washed with a good draught of old Tannhauser.

It is often very difficult for choir leaders or music committees to find suitable music for male quartettes, and we take pleasure in recommending to them a comparatively new publication, called the Male Choir, and published by the Maennerchor Publishing Co., 225 Cherry St., Buffalo, N. Y. It is issued monthly, and contains at least one male quartette, with German and English words, besides a couple of pages of reading matter of special interest to choir leaders. The price is only fifty cents a year, and duplicate copies can be had at a very low price.

THE MUSICAL NEWS should like to hear a better class of music used in the churches. It isn't very edifying to hear the sentimental trash so often served out to the musical churchgoer.

THE MUSICAL NEWS

Editorial Notes.

It seems to be the trouble everywhere, that parents, instead of supporting the teacher of their children by trying to help to enforce the rules and directions laid down for their practice, too often accept their children's assertions regarding the teacher's inability, strictness, unnecessary enforcing of all rules, etc., etc. Just as if they were able to judge! The result is that the teacher loses interest in the pupil, or the parents think the teacher incapable of teaching their child.

There is only one remedy. If you as a teacher find that other forces are working against you at the pupil's home, make it your business to call there; explain your position, and insist upon the parents helping you. If that does not suffice, you must give up your pupil. It will more than pay you in the long run. A day of reckoning will come, when the obstinate parents will find out that you were right and they were wrong; they will recommend you to others, and you, with a clear conscience and honesty of purpose, will know that you have done more for the cause of the musical art than a thousand of the other "would-be" teachers.

Never neglect the reading of music; it is just as necessary to practice sight-reading as the scales.

This is not a joke, but an advertisement actually printed in the "Musical Courier":

"PRINTER-PIANIST WANTED to set type and play piano in theatre. Must be able to read readily by note."

How is this for a combination? Wonder if this extraordinary being is going to print and play the piano in the theatre at the same time? And to think that he must be able to read *readily* by note. Just think: print, play and read readily by note, and all at the same time in the theatre!

MUSIC.

"Music, that charms us last on earth, and greets us first in heaven." From the cradle hymn, that wakened us to life, to the grandest anthem that ever rang in triumph through grand cathedral halls, there is nothing to be seen compared to it in heaven or in earth. It is the highest manifestation of the divinest of sciences. The song of mockbird under silver moons, the voice of triumphal melody that proclaims a battle lost and won, the maiden's rippling song, and the arch-angel's fullest strain, are all emanations from the same grand source of light and glory.

When language fails and falters, when the voice of the sweetest poet falls away, music takes up the golden lyre and carries the strain up, up, up, 'til it mingles with hymning stars, that first sang together, and bears the soul to the very gates of light.

Truly it is a special manifestation from divinity. S. S. T.

We invite the only Philip Hale's attention to this "poem"!

The Perils of Foreign Vocal Teaching.

Under this heading we printed in our last issue an article in which the writer thoroughly scored the "great" vocal teachers in Europe.

In the "Republic" for Sunday, Aug. 29th, we find the following, which is not without interest to our readers as it seems to be written purposely with a view of supporting the former writer. Co-operation between them, owing to the time of publication, distance between the writers, etc., must however be regarded as entirely out of the question.—ED.

"The following passages are taken from a letter written by a St. Louis woman, who is studying vocal music in Europe. She has been right in the very heart of the German and French musicians all summer and knows whereof she speaks:

'I hope you will pardon the slang, but allow me to tell you emphatically, that this foreign business is all a perfect 'fake.' Except, of course, Bayreuth—that goes without saying. But since I have heard the German voices and dozens of French ones, that are summering here at Bonn, and who have been studying under the different celebrated Parisian voice-builders, I am perfectly amazed.

Do you imagine there are any such voices as Miss Jessie Ringen's or Miss Froehlich's anywhere about here? No, decidedly not. And these are only two from the many superior ones in St. Louis.

The Germans all square their throats and force out a tone that almost knocks you down, while all these Paris girls sing with a typical French nasal twang.

Do you think they can do a scale evenly and softly, without the muscles of their throats standing out from tension, or their faces becoming red and apoplectic from a squeezed larynx? No; but they will sing you arias from every opera under the sun, and swear their teacher says they do it well.

It's wholly a matter of money, which they can get only from the "guillible Americans," who, they think, know nothing of art. Everywhere I hear this story over and over again. They take each girl that comes to them and begin by telling her that her American teacher was fine (this is a clever point, since the teacher is then likely to send [more], that the student's voice is well trained and placed, and that all she needs is a little brushing up, then to the study of parts.

Work begins—one opera after another. When the unlucky student has gone about from teacher to teacher in despair, because she is not able to get an engagement, she finds she is fitted only for France, and also that her accent is so miserable she can get nothing there.

I had a long talk with a little woman who has been studying four years abroad, with a naturally beautiful voice, and I solemnly assure you that she could not sing at all. It was an utter impossibility for her to produce a soft, free tone. Nothing but a big—well, roar is the only word I can think of—containing four or five registers, and terrible to hear. A head tone she had never heard of. Her age is now 22, when the voice should be young and blooming, but with an original fine organ, her tones have become old and harsh.

When I asked her about the different methods she had studied while under several of the best-known Paris teachers, she said:

'Well, we don't do so much at voice-building—you are supposed to find that out for yourself. We just sing parts. That's all there is time for in one lesson.'

Such swindling is truly horrible! When the first thing that must be learned is quality and such ease of production as will preserve the voice. After that comes mechanism, to be acquired as with the fingers for an instrument. Think of studying operatic roles, such as Ophelia and Elsa, with a quality of tone like a fog horn!

From these students come stories of poverty and discouragement that are absolutely heartrending. I heard only yesterday of one recent suicide among the girls in whom I have become interested, and the tales of despondency and dishonor are not a particle overdrawn in the oft-repeated warnings that come to Americans from people on this side of the pond.

And yet these European teachers must have American voices, they declare. They are the gifted voices, the gifted temperaments—any inducements are offered to bring them over. This is true. They are superior—voice, intellect, every other gift necessary, and the time is coming when they will be superior enough to realize, when traveling abroad, that America possesses everything that Europe has, not 'just as good,' but a great deal better. And that, if they would only remain at home to do their studying, with perhaps better instruction, and certainly more genuine interest, we might with the money thus kept in the country be able to have a permanent orchestra in each city, and later our own permanent opera with American voices.

I say away with those foreigners who come to America to fill their purses and return to Europe with mouths full of bitter words for everything American except her opportunities for earning.

I want to mention another instance. For two weeks I heard of a great concert that was to be given by the famous Koschat Quintet. You remember Koschat as the composer of that lovely 'Forsaken,' arranged for quartet, which college glee clubs often sing. I was extremely anxious to go, for everyone had been saying:

'Now you will hear some music as is music. They don't have anything like it in America. That would be impossible, they have so little appreciation of art.'

It is entirely out of my power to describe to you my feelings when I heard them sing. How I longed to press a button and have Alfred Robyn stand before them with his Apollo Club! I wished they might have heard just one number—some Saint-Saens or Jensen music the club has often sung.

I feel quite positive that, if at one rehearsal, the Apollos sang as woodenly, as unevenly and as thoroughly without taste as these Germans did, Mr. Robyn would undoubtedly throw books all around the room with several strong blessings, and if that did not prove effective, their president, Mr. Lester Crawford, would arise with much dignity and request them to retire till they were ready to warble with true Apollo style and finish.

No doubt my German friends would think this simply American conceit and lack of appreciation, but I cannot help resenting these undeserved and villainous criticisms I hear on every side.

Thank heaven, I am an American, and soon to return to a land where the foreigner, at least in St. Louis, has become enough Americanized to become enjoyable."

The "Musical Courier" (New York) is responsible for the following:

"You see we do not question Barth's ability, but we reiterate, and intend to reiterate while this journal is published, the query, what doth it profit a pupil to study abroad when so many acknowledged masters are in America?

Atmosphere? Rubbish! Fad? Yes, there you have it in one word, a word not yet acknowledged by grammarians. Fad—the Paderewski fad, the cycling fad, the roller-skating fad, golf fad, Trilby fad, and the studying abroad fad—all these are fads, and bound to have their day.

When the natives of United States awakens some time to the fact that he can be more kinds of a dam-fool than the resident of any other land, he may stop sending his sons and daughters to Europe to study music.

Until then we propose reminding him of his snobishness."

Music is not next to religion, but a religion in itself, inasmuch as it elevates the soul.

THE MUSICAL NEWS

VICTOR HERBERT,

Composer, Virtuoso and Director.

VICTOR HERBERT is by right of pre-eminent abilities and a chief position among musicians of the period, of any country, justly entitled to direct the finest concert band this country has ever had. Every musician recognizes, and almost every one acknowledges, the superior attainments possessed by Victor Herbert, not only as virtuoso—as which he earliest became known to the world—and as composer, but also as director of highest class concert bodies. In this direction his career began early, while yet in Europe. It was then vastly enlarged in this country when he became associate director of the Theodore Thomas and Anton Seidl Orchestras.

At length he was induced to become director of the late Gilmore's Famous Band, and he achieved distinction in this position also; nevertheless his exquisitely trained sense and profound musical knowledge made him sure that his conception of what such an organization should be was not fully realized, and he instituted a vast change. Victor Herbert's 22d Regiment Band is the result of that change,—a magnificent band organization, modeled after Herbert's own superb plan, the finest association of band instrumentalists this country has ever heard. It is made up wholly of the very first quality of players, virtuosi many of them, is thoroughly modern, up-to-date and enthusiastic, strong in every part, perfectly balanced, and the most potent body in every way that America has ever had.

Under Victor Herbert's brilliant direction there is a vast difference in the performances of the band now and ever heretofore. He has made it not only the peerless military band of the period, but something far more than that—a distinctive grand concert band, which, for tone, unity, grasp, color, skill and technique, rivals the greatest of orchestras, and is the first and grandest of its kind.

Victor Herbert was born in Dublin, February 1, 1859. His grandfather, of whom he is said to be an exact image, was the illustrious Samuel Lover, author of "Handy Andy," and composer of "The Low Backed Car," "Rory O'Moore," "Angel's Whispers," and other famous Irish songs. Mr. Herbert was, however, reared and educated in Germany, where his musical temperament was molded under the developing influences of the Wagner era. He played and conducted in the famous orchestras of Stuttgart, Berlin, Vienna and Paris.

He is regarded as the foremost musician in America today. His operas, "The Serenade," "The Wizard of the Nile," "Prince Ananias," etc., are the best and most successful ever produced in America. Two others are to be produced this season, "The Idol's Eye," and "The Prima Donna," both comic operas of the brightest and cleanest character. "The Serenade," with which the Bostonians made a prodigious sensation, ran at the Knickerbocker, New York,

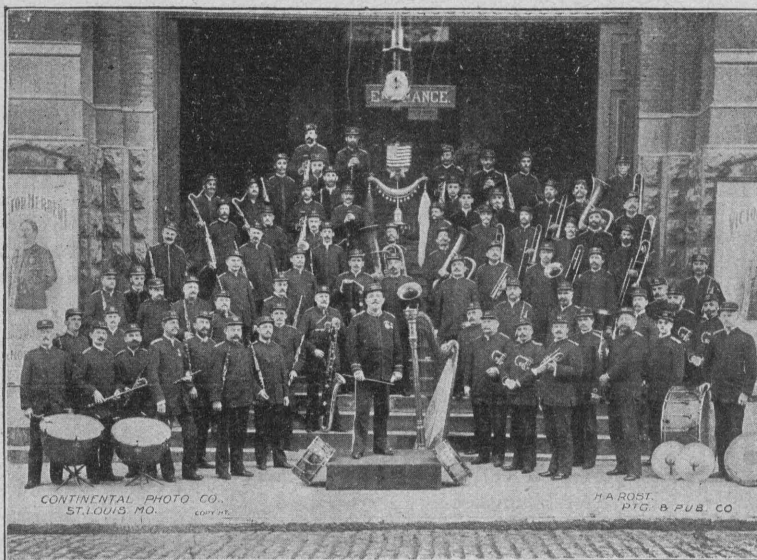
from the first production in November until the end of the season, and is considered their greatest effort. "The Wizard of the Nile" ran 150 nights in New York, and is the first successful American opera produced on the continent of Europe. It achieved remarkable runs in Vienna, Buda Pesth, Prague, St. Petersburg, Dresden and other leading cities of all Europe. It will be produced next season with the original scenery and costumes at the Shaftsbury Theatre, London.

As violoncello virtuoso, there are few living artists who rank with Victor Herbert. His fame extends all over the musical world. He studied from his earliest youth, played repeatedly throughout Europe, and after coming to this country was for many years soloist with two great orchestras. He has repeatedly appeared in concert in many of the States of the East and the South. He takes delight in pleasing his audiences, and almost invariably lays aside his baton for one number in his band concerts and appears as 'cello soloist.

A little "fresh air" child saw a herd of cows for the first time, and after watching them chew their cud, in amazement he said deprecatingly to the farmer: "Oh, mister, do you have to buy gum for all those cows?"

Mr. and Mrs. George Henschel will begin a song recital tour in Brooklyn, October 13, which will last till Christmas. It will extend to San Francisco, where six recitals will be given. Afterward Mrs. Henschel will fill concert engagements in various parts of the U. S., while Mr. Henschel will teach in Boston till early in April, when both return to London for the season.

The "Chatterer" in "Boston Herald" says: "The bitterest news that has passed over the Atlantic cable for many a long day is to the effect that Paderewski has cut off his hair. It is enough to make the very mermaids rend their tails and cry out with grief, if they kenned the passing message which now places this idol of two continents on a level with his piano-playing brethren. If Paderewski wished to ride a Bicycle—why, let him! But to have him sink to this "hair cut" line of ordinary men upsets one's faith in art. But stay! Be wary. This is perhaps the work of his canny agent, and when this Polar star of the matinee girl's existence reaches these shores again his locks will be as luxuriant and yellow as of yore. There is nothing so stimulating to public enthusiasm as a good scare."



~ DYNA BEUMER ~

... Celebrated Belgian Soprano ...

"What Art, What a Voice, What Talent."—Massenet.

First Appearance in New York November 9th,

... AT **ASTORIA HOTEL.**

ASSISTED BY ANTON SEIDL AND GRAND ORCHESTRA.

PAOLO GALLICO, Pianist. EMILIO DE GOGORZA, Baritone.

THE HERLOF CONCERT BUREAU, 11 E. 22d Street, New York.

FUNERAL MARCH.

MARCHE FUNÈBRE.

Fréd. Chopin, Op. 35.

The musical score is written for piano and consists of four systems of music. The key signature is B-flat major (two flats) and the time signature is common time (C). The first system begins with a piano (*p*) dynamic. The second system features a crescendo leading to a forte (*f*) dynamic. The third system includes a 'Trio' section marked with an asterisk. The fourth system concludes with a 'Trio' section marked with an asterisk.

First system of musical notation. The treble staff features a series of chords with a melodic line on top, marked with a forte *f* dynamic. The bass staff contains a rhythmic accompaniment. Below the staff, the word "Teo." is written, followed by an asterisk. The system concludes with a *sf* (sforzando) marking and the word "sempre".

Second system of musical notation. The treble staff continues the melodic and harmonic material. The bass staff features a more active rhythmic pattern. The system ends with a fortissimo *ff* marking.

Third system of musical notation. Similar to the first system, it features a strong melodic presence in the treble and a steady accompaniment in the bass. The system concludes with a *sf* marking and the word "sempre".

Fourth system of musical notation. The treble staff shows a continuation of the melodic themes. The bass staff maintains the accompaniment. The system ends with a *p* (piano) marking and the word "FINE." in all caps.

Fifth system of musical notation. The treble staff features a melodic line with some grace notes. The bass staff has a more complex, flowing accompaniment. The system concludes with a *pp* (pianissimo) marking and the word "Teo." followed by an asterisk.

The first system of musical notation consists of a treble and bass staff. The treble staff features a melodic line with various ornaments, including a mordent and a grace note. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. Below the staves, the lyrics 'Teo. * Teo. * Teo. * Teo. * Teo. * Teo. * Teo. * Teo. *' are printed.

The second system continues the musical piece. It includes a 'cresc.' (crescendo) marking above the treble staff. The notation remains consistent with the first system, featuring a melodic line in the treble and accompaniment in the bass. The lyrics 'Teo. * Teo. * Teo. * Teo. * Teo. * Teo. *' are printed below.

The third system of musical notation continues the piece. It features a melodic line in the treble staff with various ornaments and a harmonic accompaniment in the bass. The lyrics 'Teo. * Teo. * Teo. * Teo. * Teo. * Teo. * Teo. *' are printed below.

The fourth system of musical notation continues the piece. It includes a 'pp' (pianissimo) marking above the treble staff. The notation remains consistent with the previous systems, featuring a melodic line in the treble and accompaniment in the bass. The lyrics 'Teo. * Teo. * Teo. * Teo. * Teo. * Teo. *' are printed below.

The fifth system of musical notation concludes the piece. It features a melodic line in the treble staff with various ornaments and a harmonic accompaniment in the bass. The notation includes first and second endings, marked '1.' and '2.'. The lyrics 'Teo. * Teo. * Teo. * Teo. * Teo. * Teo. * Teo. *' are printed below.

CANZONETTA.

Fr.v. Wickede, Op.129. N^o2.

Andante cantabile.

mf *p* *mf* *f* *dim.* *espr.* *mf* *cresc.* *f* *ff poco rit.* *dim. rit.* *dec.* *

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* *dec.* *
Single Copies Pr. 25 cts.

a tempo.

mf

con Pedale.

*ped. **

*ped. **

*ped. **

p

f

mf

*ped. **

espr.

f

f

espr. a tempo.

mp

cresc.

f dim.

poco rit. mf

rit.

espr.

p

mf

f

rit.

mp

*ped. **

p

poco rit.

f rit.

ff

p

rit.

f

ff rall.

Canzonetta. 2.

ped.

** ped. **

ped.

LOVE'S DESIRE

(LIEBESAHNUNG.)

Edm. Abesser, Op.486.

Andantino espressivo.

The image displays a musical score for the piece "Teo" by Giuseppe Verdi. The score is written for piano and voice, featuring a variety of musical notations and dynamics. The key signature is B-flat major (two flats), and the time signature is 3/4. The score is divided into four systems, each with a vocal line and a piano accompaniment. The vocal line is marked with "Teo" and various dynamics and tempo markings. The piano accompaniment includes a variety of musical notations, including chords, arpeggios, and melodic lines. The score is marked with "p" (piano), "f" (forte), "riten." (ritardando), "piu agitato" (more agitated), and "riten. - assai" (ritardando - very). The score is also marked with "Con passione." (With passion). The score is written in a clear, legible font, and the notation is precise and detailed. The overall style is characteristic of 19th-century Italian opera music.

Teo *Teo* *Teo* *Teo*

Con passione.

riten.

assai poco a poco a tempo

piu agitato riten. - assai

Più Allegro.

Con passione.

3

First system of musical notation, piano and bass staves. The piano part features a melody with slurs and dynamic markings *p* and *f*. The bass part has a steady accompaniment. The system concludes with a double bar line.

Second system of musical notation, piano and bass staves. The piano part continues the melody with dynamic markings *p* and *mf*. The bass part provides accompaniment. The system concludes with a double bar line.

Third system of musical notation, piano and bass staves. The piano part is marked *espressivo.* and *f*. The bass part has a steady accompaniment. The system concludes with a double bar line.

Fourth system of musical notation, piano and bass staves. The piano part features a melody with slurs and dynamic markings *p* and *f*. The bass part has a steady accompaniment. The system concludes with a double bar line.

Fifth system of musical notation, piano and bass staves. The piano part features a melody with slurs and dynamic markings *pp*. The bass part has a steady accompaniment. The system concludes with a double bar line.

Sixth system of musical notation, piano and bass staves. The piano part features a melody with slurs and dynamic markings *p*, *f*, and *riten.*. The bass part has a steady accompaniment. The system concludes with a double bar line.

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) and sostenuto (*sostenuto*) marking. The music features flowing sixteenth-note passages in both hands.

Second system of musical notation. Treble staff includes fortissimo (*sfz*) and staccato (*stretto*) markings. The bass staff includes piano (*p*) and *ad lib.* markings. The system concludes with an *espress.* marking and a *Leo.* (Lied) indicator.

Third system of musical notation. Treble staff includes *espress.* and *sempre piu riten.* markings. The bass staff includes a *Leo.* indicator. The system is marked with asterisks and a *Leo.* indicator at the end.

Fourth system of musical notation. Treble staff includes *a tempo* and piano (*p*) markings. The bass staff includes piano (*p*) and *Leo.* indicators. The system is marked with asterisks and a *Leo.* indicator at the end.

Fifth system of musical notation. Treble staff includes fortissimo (*sfz*) markings. The bass staff includes *Leo.* indicators. The system is marked with asterisks and a *Leo.* indicator at the end.

Con passione.

5

riten. - - - - - assai poco a poco a tempo

The first system of musical notation for 'Love's Desire. 4.' consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a series of eighth notes in the treble, followed by a half note in the bass. The tempo marking 'riten.' is above the first measure, and 'assai poco a poco a tempo' is above the second measure. The first measure has a forte 'f' dynamic, and the second measure has a piano 'p' dynamic. The system ends with a repeat sign. Below the staff, there are five measures of figured bass notation, each starting with a 'T' and followed by a 'C' and a 'D' (T.C.D.), with asterisks between them.

The second system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature remains two flats. The music begins with a series of eighth notes in the treble, followed by a half note in the bass. The tempo marking 'riten.' is above the first measure, and 'assai poco a poco a tempo' is above the second measure. The first measure has a forte 'f' dynamic, and the second measure has a piano 'p' dynamic. The system ends with a repeat sign. Below the staff, there are five measures of figured bass notation, each starting with a 'T' and followed by a 'C' and a 'D' (T.C.D.), with asterisks between them.

The third system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature remains two flats. The music begins with a series of eighth notes in the treble, followed by a half note in the bass. The tempo marking 'riten.' is above the first measure, and 'assai poco a poco a tempo' is above the second measure. The first measure has a forte 'f' dynamic, and the second measure has a piano 'p' dynamic. The system ends with a repeat sign. Below the staff, there are five measures of figured bass notation, each starting with a 'T' and followed by a 'C' and a 'D' (T.C.D.), with asterisks between them.

The fourth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature remains two flats. The music begins with a series of eighth notes in the treble, followed by a half note in the bass. The tempo marking 'riten.' is above the first measure, and 'assai poco a poco a tempo' is above the second measure. The first measure has a forte 'f' dynamic, and the second measure has a piano 'p' dynamic. The system ends with a repeat sign. Below the staff, there are five measures of figured bass notation, each starting with a 'T' and followed by a 'C' and a 'D' (T.C.D.), with asterisks between them.

The fifth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature remains two flats. The music begins with a series of eighth notes in the treble, followed by a half note in the bass. The tempo marking 'riten.' is above the first measure, and 'assai poco a poco a tempo' is above the second measure. The first measure has a forte 'f' dynamic, and the second measure has a piano 'p' dynamic. The system ends with a repeat sign. Below the staff, there are five measures of figured bass notation, each starting with a 'T' and followed by a 'C' and a 'D' (T.C.D.), with asterisks between them.

SPIN! SPIN!

SPINN! SPINN!

Original Edition.

Translated from the Original by C. J. BENDER.

Arranged by HUGO JUNGST.

Con molto espress. e dolce.

p

Maid - en sat,
Mägd - lein hielt

p *ritard.* *p*

day and night At the spin-dle, sor-row blight; While the brooklets
Tag und Nacht trau - rig an dem Spinnrad Wacht; drau - ssen rauschend

dimin. *ad lib.*

gay - ly rang, Zeph - yrs lisp'd and thrushes sang. Ro - ses are
's Was-ser sprang, sausst der Wind und's Vög-lein sang. Rös - lein man

dimin. *ad lib.* *p* *p*

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Single copies Pr. 25 cts.

gath - er'd still, But to - ward me none show good will; Sea - sons pass this
holt im Hag, mich doch Niemand ho - len mag! — Zei - ten flieh'n nein

year has fled And not to the Al - tar led Spin! spin! spin!
die - ses Jahr führt mich Kei - ner zum Al - tar! Spinn, spinn! spinn

dimin. *pp* *sostenuto.*

dimin. *p* *pp*

Duo Leo.

daugh - ter dear! Soon the suit - or will ap - pear. — Maid en span the
Toch - ter mein! Mor - gen kommt der Frei - er dein! — Mäd - lein spann, die

pp *dolce.*

pp *dolce.*

tears still ran But the suit - or nev - er came!
Thrü - ne rann, nie doch kam der Frei - ers mann.

ritard. *morendo.*

ritard. *morendo.* *pp* *p* *pp*

Leo. ** Leo.** *Leo*

Spin! 2.

EMILIA POLKA.

M. HARTDING.

leggiere.

mf

leggiere.

p

mf

mf

FINE.

Single copies Pr. 25cts.

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This block contains the musical notation for the second system of the Emilia Polka. It consists of five systems of two staves each (treble and bass clef). The key signature is one sharp (F#). The first system begins with a mezzo-forte (mf) dynamic marking. The notation includes various musical symbols such as eighth notes, sixteenth notes, and chords. There are repeat signs and first/second endings indicated by '8' and dotted lines. The piece concludes with the instruction 'D.C. al Fine.' in the final measure of the fifth system.

Emilia Polka. 2.

SONG WITHOUT WORDS.

(LIED OHNE WORTE.)

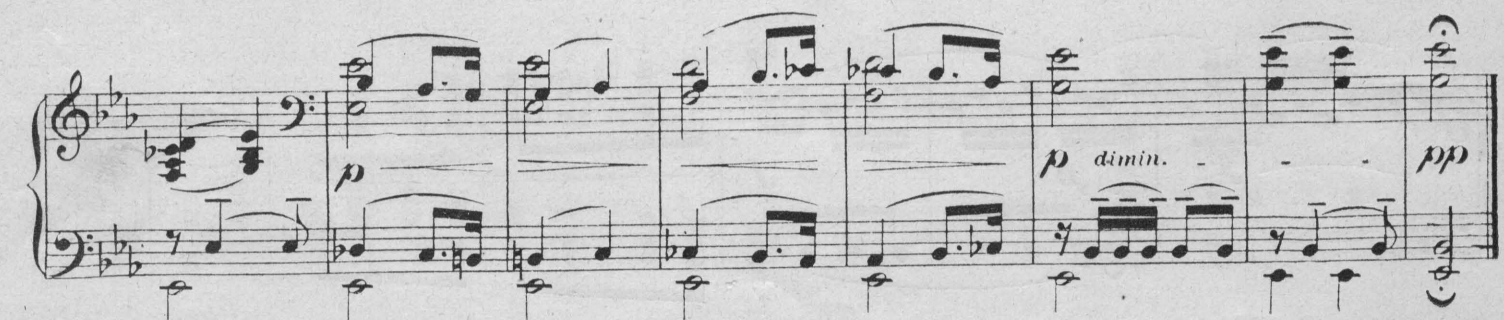
Allegretto moderato.

O. Wolf, Op. 70^a

The musical score is written for piano in 3/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Allegretto moderato.' and the composer is 'O. Wolf, Op. 70^a'. The score consists of six systems of music. The first system begins with a piano (*p*) and dolce marking. The second system includes a fingering '5' above a note. The third system also includes a piano (*p*) and dolce marking. The fourth system includes a piano (*p*) marking. The fifth system includes a piano (*p*) marking. The sixth system includes a piano (*p*) marking and a forte (*f*) marking. The score is a single melodic line with a simple harmonic accompaniment.

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes a 'Cadenza' section with a '3' (triple) and 'a tempo.' marking. The second system features a 'dimin.' (diminuendo) marking. The third system has a 'rit.' (ritardando) marking. The fourth system includes a 'p' (piano) marking. The fifth system has a 'dolce.' (dolce) marking. The sixth system includes a 'f' (forte) marking. The notation is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The page number '4' is in the top left corner.

Cadenza: 3 *a tempo.*
dimin. *rit.* *p*
f p *p dolce.*
p
pp
p *f* *p*
f *p* *f* *dimin.*



THE MUSICAL NEWS

At Home.

St. Louis, foremost in almost all the branches of industry, financially better off than most of the cities in the United States, is sorely behind in everything as regards music.

Music, as an art, is only enjoyed and understood by a select few; the masses do not understand it, do not care for it, and would much rather enjoy a good show than go to the best of concerts. Who is to blame?

* * *

Undoubtedly the persons who calling themselves teachers, try to teach others that whereof they know nothing, are to blame. They do not understand their position; to them a pupil means so much money, and they are not the ones who care whether St. Louis shall continue to be shunned by the artist, unable even to support a permanent orchestra. The "millstone" might be the thing, but who will put it around their necks? Who will take up the fight against them? If *you* love good music, if you feel the shame of living in poor unmusical St. Louis, it is *your* duty, and you must not neglect it.

* * *

Music teachers! You who know music, who have studied with a view of imparting this knowledge to others, whether young or old, you must not only try to teach your pupil, you must interest their parents. Surround your pupil with a musical atmosphere; insist upon their going to concerts; talk with them about the music they heard, interpret it for them, make them enthusiastic on the subject of music, and you will be rewarded not only by the progress of your pupil, but also with a larger class.

* * *

If you are in sympathy with the cause, and can sing, it is your duty to join the chorus of one of our societies. If you cannot sing, support it either financially or morally. If every person in the city were to donate only a nickel, it would insure the success of every musical undertaking in the city.

You must work!

* * *

The famous melodrama, "The Fatal Card," written by Haddon Chambers, will be the offering of the Dramatic Stock Company at Hopkins' Grand Opera House, St. Louis, for the week beginning next Sunday matinee, September 26. Special attention will be paid to the scenic details and a splendid production is assured. The full strength of the company is to be in the cast, as Maurice Freeman, Jessaline Rodgers, Bartley McCullum, Arthur Mackley, Carrie Lamont, Charles Burnham, Nadine Winston, Edwin Boring, Earle Sterling, Lillian Andrews and Frederick Bock will play the principal roles. The drama is a strong one and tells a story of deep human interest.

The vaudeville program will furnish a surprise in Mary Norman, who is described as the greatest and most artistic female entertainer on the vaudeville stage at the present

time. Miss Norman is a student of character and her impersonations and imitations have been pronounced truly remarkable.

Among the other big vaudeville cards will be Wm. H. Windom, the famous minstrel tenor, whose act will contain some novel features. Post and Clinton will provide a "few moments of frivolity." Stanley and Jackson, in a comedy sketch; Edwin H. and Kittie Deagon, in a singing, dancing and comedy turn; Le Clair and Hayes, Ed. Gifford and Steve Jennings will be the other entertainers. The Cinematographe will continue to present new motion pictures.



Miss Virginia Saye.

Miss Virginia Saye, concert singer, whose picture we have the pleasure of presenting to our readers, is a St. Louis lady. She has a high soprano voice of rare sweetness, and most brilliant in the upper register. Besides her musical talent, she is possessed of fine delivery, and an expert writer. Miss Saye is engaged as prima donna of the Flint Concert Co. this season. G. W. Flint, who will be remembered as one of the most gifted graduates of the Beethoven Conservatory, is to be congratulated for having secured so sweet a singer, whose personality is unaffected and pleasing.

Miss Saye has been the pupil of the most prominent vocal instructors of this city.

A Chicago View of Music in St. Louis.

Mr. W. S. B. Matthews, a pedagogue of multifarious activities who has residence in Chicago, has written for a recent number of the New York "Independent" an article entitled, "Musical Growth in Western Cities."

The loquacious gentleman mentions many a Western city and town, such as Des Moines, Ia., Ottawa, Kan., Topeka, Kan., Seattle and Tacoma, Wash., not to mention Minneapolis, Cincinnati and Chicago. St. Louis is alluded to *once*, and that because it has, in common

with Chicago and other cities, the weakness of patronizing opera bouffe, alias comic opera, in summer. It is really matter for regret that Mr. Matthews is not more informed about the musical past and present of St. Louis. For a gentleman whose chief professional occupation it is to talk might be a valuable medium by means of which to spread abroad the musical fame of our fair city. But is not Mr. Matthews going to pay us a visit very soon? It occurs to me what a great good fortune this visit will be for us. It will serve the double purpose of drawing us out of our dense ignorance, and will insure this fact to be mentioned in a future article by the voluble and prolific talker.

I am anxious to know from what side and in what manner the giant of erudition is going to lay siege to this fortress of darkness. Will he initiate us into the mystic meaning of his phrase: "*the new study of music as a literature?*" I would be grateful for an interpretation of the sentence, for its profoundness is beyond my capacity. I have imagined that by musical literature was meant the sum total of human ideas, emotions, aspirations, etc. as expressed in sound. And that we study a musical composition in order to learn, understand and absorb the ideas, emotions and aspirations so expressed. Since reading Mr. Matthews' article, however, I have begun to doubt the correctness of this, my antiquated notion. Does he wish us to approach music as certain people do holy writ, namely, as literature, and not as the book which contains all truth and all wisdom? Has music "*as a literature*" an entity different and apart from" what it expresses at the will of the master who writes it? I want to be enlightened on the point whether this sentence, as well as many others, is pretentious cant, or whether it contains wisdom hitherto unknown.

For this reason, and for many others, I, with all the other benighted St. Louisans, hail Mr. Matthews' advent in our midst with thankfulness, rejoicing in the thought that light will come at last. SPECTATOR.

DYNA BEUMER,

the celebrated Belgian soprano, will make her first appearance in New York November 9th, at Astoria Hotel.

We have already presented to our readers an excellent likeness of this artiste, together with a sketch of her artist life, and take pleasure in printing the following criticism from the "Herald's" Paris edition, September 5th:

CONCERT AT THE CASINO.

"A magnificent concert was given at the Casino Friday evening, at which we had the pleasure of hearing three great artistes, Mme. Dyna Beumer; M. Clement, of the Opera-Comique, and M. Van Hont, altist. Mme. Beumer, has a marvelous soprano voice and was vociferously applauded. M. Clement's sympathetic voice was heard to advantage in several selections. The same artistes again appeared Sunday night at the Parc Concert and repeated their success at the casino. Mme. Beumer leaves on September 25 for New York, where she is engaged for a concert tour by the Herlof Bureau."

THE MUSICAL NEWS

Boston Notes.

The following isn't specially a musical item, only, inasmuch, as praise of ourselves ever falls like tinkling music on our willing ears.

A St. Louis Wellesley graduate said to me today:

"Did you ever see such unpretty people as these Bostonians? Why, I'm just sick for the sight of our pretty St. Louis girls! When at the hotel in Swampscott, I spent the week wondering how all those homely women had found husbands, but when Saturday came, bringing the husbands out from Boston, I then wondered how those women could ever have married such ugly men!"

* *

The musical season was fairly begun by the formal and successful opening of the Carl Faelten Pianoforte School in charming Steinert Hall, Sept. 14th. The whole performance was creditable from Alpha to Omega. It was given by pupils who have had their entire musical training under Mr. Faelten's teachers. The performers played altogether from memory, even in selections for two pianos, and showed unusual musical intelligence. The gem of a hall was filled to its capacity with an enthusiastic audience.

The New England Conservatory opened with the largest enrollment of pupils in its history. Perhaps this is due to the change in management. While Mr. Carl Baermann has the advanced piano classes, he does not go to them at the Conservatory, but the "mountain comes to Mahomet" at his studio in the handsome new Steinert Building.

The Boston Symphony announces its 17th annual series of concerts. Twenty-four concerts will be given on Saturday evenings, beginning October 16th, and twenty-four public rehearsals on Friday afternoons, commencing Oct. 15th, at Music Hall.

* *

Mr. Clarence Hay, the popular teacher and basso of Boston, will go to Minneapolis in November for two or three days of concert singing, for which he receives \$2,000.

The World's Food Fair is to be held at Mechanic's Building in October. This has been advertised in colossal letters and colossal signs, much to the disfigurement of some of Boston's down-town buildings. It would need no special mention here only that Sousa has been engaged to help draw the nimble penny from out Boston's amusement-loving pocket.

* *

Announcement is made that Plunket Greene comes to Steinert Hall during November for a series of recitals. His charming stage presence, inimitable and fetching style of singing, always insures him a cordial reception, especially at a matinee, where the gentler sex usually reign supreme.

Harry Plunket Greene is the son of Richard T. Greene, and grandson of the late Baron Greene of the Court of Exchequer, Ireland. His mother was the Hon. Louise J. Plunket,

daughter of the third Lord Plunket. Mr. Plunket Greene made his debut as the Narrator in Gounod's "Redemption" at Novello's Oratorio Concerts. Two or three years later he went to Berlin where he sang in several concerts. The successes here achieved, decided his career as a serious musician.

* *

The most successful Saengerfest ever held by the German Societies of New England was brought to a close Sept. 6th, at Worcester. The attendance was over 3,000. In the great parade was an interesting float, "Music," of which the central figure was our illustrious friend, "Lohengrin," clad in dazzling white armor, a-driving of his dazzling white swan. About him were grouped other allegorical and operatic figures, "Goddess of Liberty," "Music," "Germania," "Tannhauser," etc.

Carl Eberhard, President of the New England Saengerbund, for the judges, awarded the first prize to the Einklang Society, of Providence.

* *

"The Sunshine of Paradise Alley" is ending its third and last week at Tremont Theatre. One critic says: "It is doubtful if music on the stage has ever been introduced with more charming effect than the festival of song in the fourth act supplied by Jas. B. Broadly, tenor, Thos. E. Clifford, baritone, and H. W. Frillman, basso, and the famous Verdi Ladies' Quartette."

* *

The National Convention of Dancing Masters held their 20th annual meeting in this city. One of the officers predicts the wane of the inoffensive two-step. The cotillion will be more in favor than ever.

"The voice of the Society is the voice of authority so far as the Terpsichorean Art is concerned." They will among other things, abolish what the masters term the "obnoxious waltz position," which they assert has done more to bring dancing into disrepute than anything else connected with this fascinating amusement. The position referred to is the one in which the gentleman holds the lady's hand way up behind the left ear. Objections are also made to that kind of dancing which consists merely in rushing about the room regardless of the tempo of the music.

President Gilbert says there are no new movements to be invented. A new dance means simply a new combination of the old steps. Children give us natural motions and hence we gain from them, in teaching them, fresh ideas which we never could get from more self-conscious, older persons.

* *

Little birds in the "Handel and Haydn" nest do not appear to agree. A special meeting was called for the 16th, and fears for the future of the famous society are felt. It is said the Zerrahn element believe that Mr. Zerrahn should be vindicated by an election, and then a year hence should be succeeded by Mr.

Chadwick, or some younger man. Rehearsals begin the first Sunday evening in October. Another business meeting is to be called before then to try to adjust all difficulties. The Boston "Journal of the 17th devotes a couple of columns of detail, with letters of resignations in full from the four indignant officers elected last spring.

* *

Guille, the French tenor, and Tavary, the shrill soprano, end their week of duet singing at Keith's this week. Having never heard Tavary sing, after the complimentary press notices of the dailies here, I inveigled a party of New York visiting friends into sharing a vocal feast with me, and—have been gayed ever since!

Seven pairs of expectant ears were eager for the musical treat. The youngest pair in the party belonged to a little miss of ten summers, who has natural pitch. When, after ineffectual struggling to reach a high note, Tavary came to a timely end, I leaned over and asked the little miss "what that high note was!" The unique reply came: "She was a trying to sing C sharp, only it was between C natural and C sharp—but her voice kept shaking so!"

Hence our disappointment. You see the musical editors that misled us, no doubt had just returned from long vacations a-fishing in the streams of the forests primeval. Perhaps their critical ears had been dulled by pastoral symphonies evolved by the lowing of the gentle kine, or the gentle mowing of the lowing kine, or both. Accompaniment of bells was tinkled by the restless necks of the drum majors, of the various herds that encamp in the meadows in times of peace, when not called upon for active service.

* *

A new ball-room fad with Back-Bay people, it is said, is the performance of Mary Grosse, the Tambourine and Hurdy Gurdy girl. Little tots drawn by its irresistible fascination, dance it on the sidewalk. Society ladies are taking advantage of the wonderful dancing music of the Hurdy Gurdy, discovered by the children. Marie Grosse is an expert tambourine player, and dances with uncommon grace, while her husband plays the street piano. Crowds collect when they appear, and they have made as high as sixty dollars for a few hours' playing on Boston's streets. Other days they are lucky if they earn ten dollars. She has been all over America, but prefers Boston. She is busy giving exhibitions on the streets and in ball-rooms, and instruction on the tambourine. Only one pupil, however, became able to accomplish the peculiar whirl done with the right thumb, which is Marie's chief charm. She has two children.

CHARLES BANK.

Cashier:—I don't think I can cash this draft for you miss, I don't know you.

Miss:—Here, don't be silly; give me the money. Who cares if you don't know me? I don't know you, either!

THE MUSICAL NEWS

GLEANINGS.

A COMPOSER'S WIFE.

A brave woman has often cheered her husband on to victory, but perhaps no woman ever had greater reason to rejoice over her own action than had signora Mascagni on a certain morning in May, 1890, says the "Youth's Companion." On that day the musical world was ringing with praises of her husband, to whom a telegram had just been delivered.

"Come to Rome at once. The first prize has been awarded to you," it said.

Mascagni did not even know that any work of his entered for the contest. Ten months before he had read in the village paper an advertisement inviting musical composers to compete for a prize offered by Szogono, the publisher, of Milan. The compositions were to be one-act operas, and must be by composers who had no production presented on the stage.

Mascagni set himself to the task of composition, but before the work was completed discouragement had taken the place of hope. Why should he win, he asked, when the best talent of Italy was entered in the competition?

In vain his wife persuaded him to send in his work, alleging he could but try.

"I have suffered enough. I should but eat out my heart with waiting, and then die of disappointment," was his answer.

"Pietro, let me send it," pleaded Signora Mascagni.

"No," he replied, desperately. "I will send it where it will trouble me no more."

With that he threw the manuscript into the fireplace, and ran from the room that he might not see it burn. But the fire was the fire of the poor—of too economical a character to burn anything rapidly, and Signora Mascagni rescued the paper, not even scorched. She sent it without telling her husband, and he returned to his teaching and his organ in the village church, where he was employed as director of the choir.

When he heard that he had won the prize he had to go to his wife for an explanation. Just then success meant to him simply the prize money, \$400.

"I can buy my wife a new dress," was his first exclamation when he got to Rome.

But, when, that night, he appeared before the eager crowd waiting to welcome the creator of the composition which had taken the musical world by storm, he understood what his success meant. He was overwhelmed by the reception given him.

"Come to me; I need you," he telegraphed to his wife.

She went at once, to support him by her presence as she had formerly supported him by her encouragement.

THE CHOICE WAY TO TEXAS.

Parties in the Southeast contemplating a visit on business or pleasure bent, to the great Empire of the South, should see that their tickets read via St. Louis and THE IRON MOUNTAIN ROUTE. This is unquestionably the most direct line to Dallas, Ft. Worth, Houston, Austin, San Antonio, Galveston and all cities in the Lone Star State. For full particulars, maps, time tables and descriptive pamphlets, address H. C. Townsend, General Passenger and Ticket Agent, St. Louis, Mo.

Clara Louise Kellogg, the famous soprano of a few years ago, is now known in private life as Mrs. Carl Strakosch. She is in excellent health, residing in a beautiful country place at New Hartford, Conn. Though she no longer sings, she witnesses many operas in New York during the season.

THE PRIDE OF PHILADELPHIA.

What is Philadelphia's pride at the present moment of writing? Is it Saint John Wanamaker? is it Sir Matt Quay? or, yet, is it the possession of Fairmount Park? None of these things, no, not even the proud knowledge of housing a lot of Biddles, may be compared to the joy of owning Walter Damrosch for the entire opera season. The glories of Willow Park have faded. The rude mob and those who are musical will have none of Walter and his Wagner, but the Philadelphia opera-goer is cast in another mold. After deriding Wagner and lauding Flotow for half a century he has, thanks to Gustav Hinrichs, become conscious that there is another composer in the opera world besides Herr Willard Spenser, the creator of the epical "Princess Bonnie."

Philadelphia just now is Wagner-mad, and it wants its Wagner anyhow, any old way, so it is Wagner. Therefore Walter is the pride of its heart just now, and it will, in its misplaced maternal fondness, endure his absurd libels on the master, his mis-readings, his gang of tenth-rate artistically expatriated German howlers, his mean and scrubby stage furnishings and costumes, and his mediocre orchestra. The fact that Melba was corralled into such a crowd makes no difference to the uncritical Philadelphian who prefers his Wagner with water—cloudy water—rather than no Wagner at all. We expect this season to read glowing accounts of Melba as Brunnhilde, Melba as Siegfried, Melba as Siegmund, as Fricka, as Isolde, as Wotan, as Hunding, as Tristan, for she is the only singer in the company, and we all know of her versatility in Wagnerian roles. O thrice happy Philadelphian, O thrice happy Walter, the pride of Quakertown and its musical glass of fashion! —*Musical Courier* (N. Y.)

THE MUSICAL NEWS will undoubtedly take its place as the leading music journal in the United States. It presents to its readers each month sixteen pages of music of several degrees of difficulty, and of such a character that it will suit everybody. This music alone could not be bought at reduced price for \$1.00, and our charge is only 12½ cents. It is bound in such a way that it can easily be taken out if it is desired to have a number of copies bound together.

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REMARKABLE RUSSIAN SINGERS.

"The Russian Vocal Orchestra" is the title of a choral society traveling through Europe under the management of Dimitri Slaviansky-d'Agrenoff, exciting considerable interest wherever they go. The chorus consists of ladies' men and boys. The most extraordinary voices are the basses, among whom there are some which seem to be at home at a depth where with our native voices sound ceases altogether, and only an indistinct murmur is heard. The leader of the second basses can sing to the astonishing depth of contra A, a register which is not ordinarily given to the human voice. Among the soloists of the chorus is an 11-year-old boy, Sergius, who has probably the best schooled boy soprano voice heard in public performances. At these concerts not only the ear is interested, but many go there to see, for the forty-five ladies, men and boys appear in the sumptuous Russian national costumes of the sixteenth century. It is certain that the eye never tires of noting the wonderful details of color blending, the beautiful embroideries and the interesting forms of these costumes, which have rarely been exhibited outside of Russia. The choral society is conducted by the wife the manager, Mme. Olga Slaviansky-d'Agrenoff, who stands in their midst and leads the whole as a conductor, not with a baton, but simply with her arms and hands.

A number of musical Bostonians are now at Bayreuth, giving themselves up to a Wagnerian ecstasy that will have to last them all next winter. To hear Van Dyke and Brema in "Parsifal" is not half the rapture that it is to hear the music of that drama in the spirit which Bayreuth inspires. The atmosphere, the mood has much to do with the hysteric enthusiasm of our dear fellow-townfolk, when they attempt to describe their sensation of hearing "Parsifal." "It is like nothing on earth," according to one woman, who has gone to the Wagner shrine for the tenth time this summer. When she returns in the autumn let nobody mention "Bayreuth" to her, unless ready to receive a torrent of emotional tears.

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"Papa Gou Gou" is the awful title of the musical comedy in which Thomas Q. Seabrooke will star this season.

"Mme. Marchesi, the celebrated Parisian vocal teacher, it is rumored, will probably tour in the U. S. next season, settling in New York, for teaching purposes only, visiting other cities at the risk of a speculator. The fee she asks is 12,000 l. for eight months, besides traveling expenses for three persons. Her daughter, Blanche Marchesi, lately made her debut in London.

The husband of Mme. Marchesi is 75 years old, and was exiled for political reasons in 1848. He was an Italian Nobleman, and married Mathilde Graumann, a Frankfort concert singer, now one of the ablest vocal teachers of this century. He studied singing and sang in New York. They sang two years together, then both taught in various eastern cities, finally settling in Paris in 1881."

THE MUSICAL NEWS

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LIMITATIONS OF FAME.

In Prof. Knight's reminiscences of Tennyson, it is related that on one occasion when the poet laureate was stopping at an inn in the Island of Skye, the landlord was asked if he knew who had been staying in his house, and on being informed that it was the poet, Tennyson, he replied:

"Lor—to think o' that! and, sure, I thought he was a shentlemen."

At Stirling some one asked the landlord of the house where the poet was stopping:

"Do you ken who you had wi' you t'other night?"

"Naa; but he was a pleasant shentleman."

"It was Tennyson, the poet."

"An' wha' may he be?"

"Oh, he is a writer of verses, sich as ye see i' the papers."

"Noo, to think o' that! jeest a pooblic writer, and I gied him ma best bed room!"

But the charms of Mrs. Tennyson, her gracious manners, did not pass unnoticed, for the landlord said, "Oh! she was an angel."

A SHERWOOD PUPIL.—Miss Virgie Ashley, who has been at Chautauqua studying with William H. Sherwood, is in New York, and will soon return to Savannah, Ga.

THE COUNTESS UNBENDS.

A pretty little incident came to my notice as a result of a letter received from Sweden a few days ago by City Auditor Eckdahl, who was told of Christine Nilsson's last public appearance as a songstress and violinist. It occurred less than a month ago in the village of Gardsby, Smaland, in the southern part of Sweden. It was there the sweet singer was born, there she was married first, and there she celebrated that event a month ago. "It was the twenty-fifth anniversary of her first marriage," writes this correspondent, "and the people from the whole surrounding country had gathered to join in the celebration. The largest place in which to dance was in a barn loft, and there the countess was the gayest of the throng. The country boys of a quarter of a century ago were her partners again, and for many of the dances the adorable musician played the music. She is an adept with the violin, and when she played many stopped their dancing to listen. It was a great treat for our Swedish country boys and girls to dance to music furnished by the great singer."—*Denver Times*.



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One must learn what there is to learn, and then go one's way.—HANDEL.

We have received a copy of the "Engagement Two-Step," by R. W. Edwards. It makes a splendid two-step, with the right kind of a "swing" to it, and we predict it will become as popular as the "Honeymoon."

A new song by this well-known composer is "De Sportin' Coon," a typical "coon" song, sure to be heard whistled by every lover of this style of songs.

Mr. Charles Abercrombie, the popular singing teacher, well known as the instructor of Dorothy Morton, the successful prima donna, and also of Charlotte deLeyde, Neal McKay and Marie Stori, of Daly's Company, will resume his lessons in voice culture on Friday, September 24, at his studio in Carnegie Hall.

Thekla Burmeister, the well-known vocal teacher, has decided not to return to America, as she had intended, but will be married this month to a prominent manufacturer of Berlin.



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Mr. Frederick R. Burton is attending the Worcester Festival in the capacity of critic for the "Daily Telegram" of that city.

Mr. Max Bendheim may again be found in his large and elegant Fifth Avenue studio.

Two of his best pupils, who have done brilliant work in public, are Zetta Kennedy and Alexandra Fransioli.

J. Jerome Hayes, the well-known singing teacher has engaged a studio with Mr. Henry Taylor Staats, the piano teacher, at 487 Fifth avenue, and will resume teaching on Saturday, Oct. 2.

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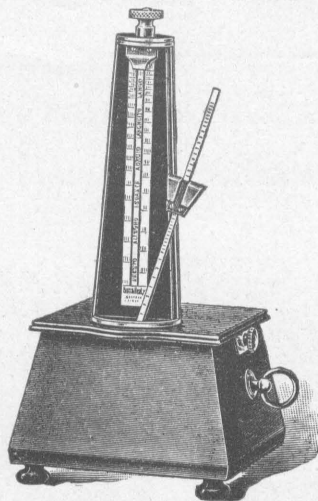
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